

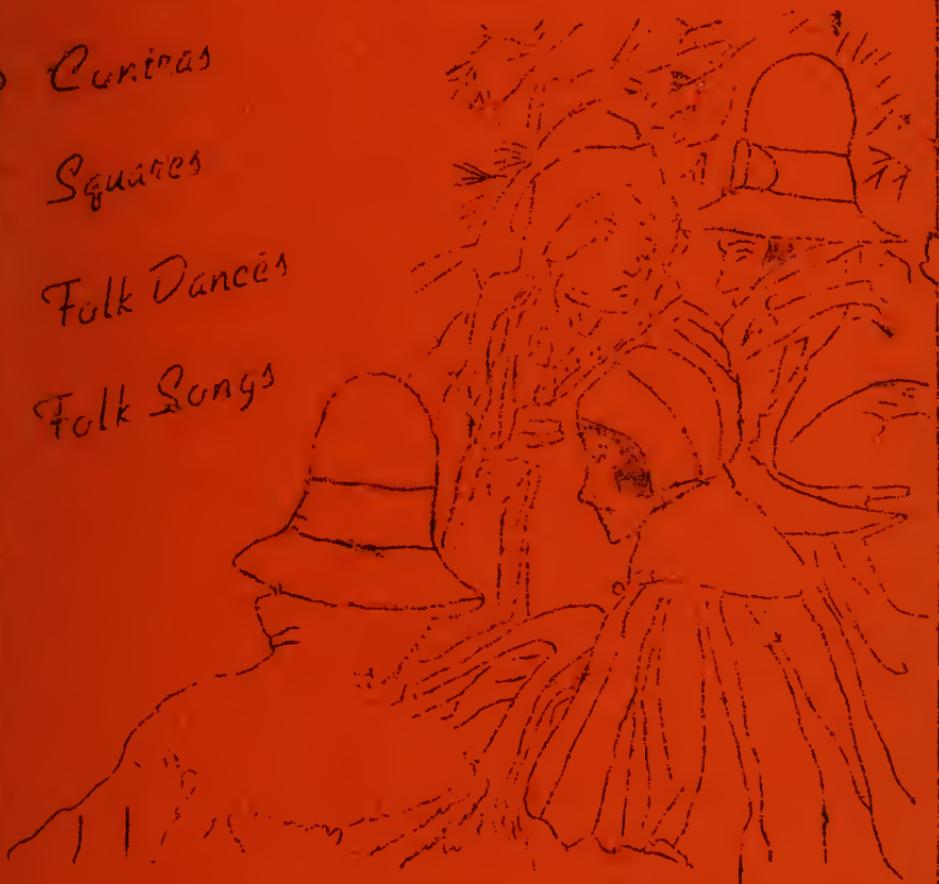
NORTHERN JUNKET

Cuninas

Squares

Folk Dances

Folk Songs



VOL 4 NO 4

20¢



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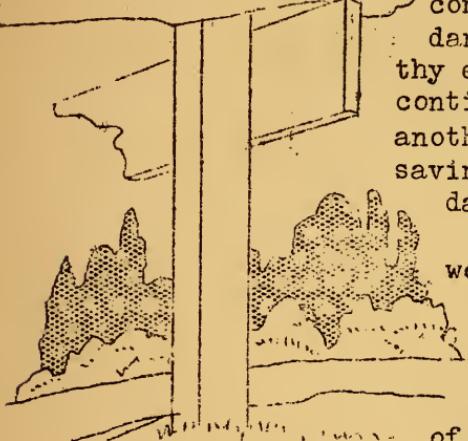
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TAKE IT OR LEAVE IT



Much has been done in recent years in recording our squares and contras and old-time round dances. It was a most worthy endeavor and one to be continued. And we should add another phase to it - the saving and recording of our dance tunes.

Every fiddler worth his salt had one or two tunes that he made up and played at the slightest provocation - or without one. Too few of them are known today.

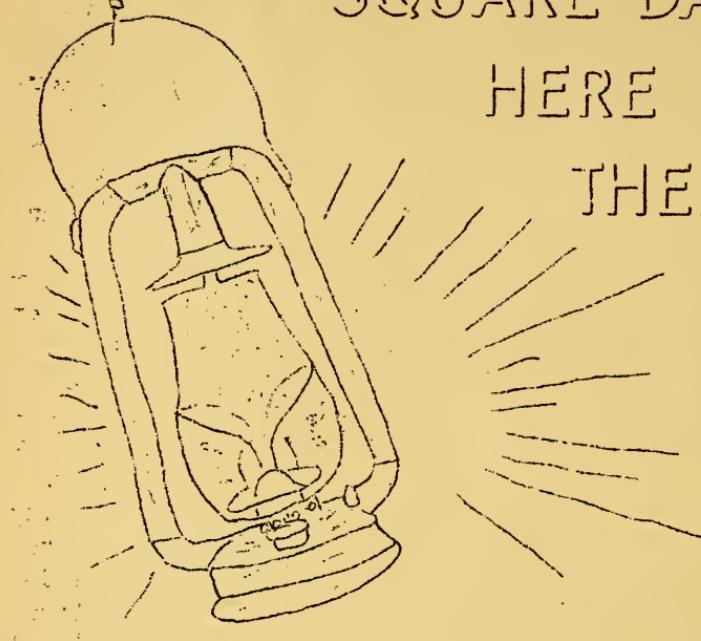
Perhaps we've waited too long to find them all, but let's try. And let's try to have as many as possible recorded by the fiddlers themselves on tape or wire, and send the results to the Library of Congress, Folk Music Department where they will be forever preserved.

Oh, there will be no monetary gain to all this, nor will you become famous overnight, but the next several generations of dancers in this country will surely thank you. And you will have the satisfaction of knowing that you are working at something worthwhile. Of what use is it to know many dances and fail to know a single tune that fits any of them? It's about as incongruous as trying to do an Irish dance to Chinese music!

Oh sure, if the tempo is correct you could do any dance to any tune. You could waltz to "Nearer My God To Thee" too, but I wouldn't want to.

Sincerely

SQUARE DANCING HERE AND THERE



From Ray Olson, Moline, Illinois, comes this letter and information on square dancing in that area:

"Everything is moving along rapidly in our area with bookings six nights a week until June 1, 1954. We have some large classes again this year with the YWCA group being the largest with 140 enrolled. About 900 are learning the art of the Folk and Square dance again this year, all being registered in organized classes. We really have a lot of fun, not doing things perfectly, but just dancing.

Here in Illinois we have organized an Illinois Caller's Association and have already over a hundred members. It looks as if Square and Folk Dancing's growing in our area, and I believe it will continue if some of the callers don't try to dance their people out with too hard and complicated formations. Here is a little verse that sums things up in our area:

It isn't the figure or some complicated style
 It's the spirit you have and the way you smile
 The warm friendly touch of another's hand
 That makes Square Dancing popular throughout
 the land."



THE CLOVERS VILLE PLAN

The proposed plan for the adult folk dancing program is outlined below. The first session will be given over to organization and registration, with a period of dancing. Come prepared to dance. Please give the following information careful consideration:

1. As a feature of our evening school program, we plan to offer a 12 week series of American Folk Dances for adults.
2. Instruction will be given in the Adirondack, New England and Western type of squares as well as contra and Folk Dancing.
3. It is planned to hold sessions for experienced dancers in Boulevard auditorium on Tuesday evenings promptly from 7:20 to 10:00 p.m. The Do-Si-Do and Buck n Doe Clubs will form the nucleus of this group, but other experienced dancers are welcome.
4. A class for beginner and less experienced dancers will meet each Monday from 7:20 to 10:00 p.m. also in Boulevard.
5. A registration fee of \$3.00 will be collected from each registrant. This fee will not be returnable. The entire cost of the classes must be borne by the membership.

6. Conceded to be among the top teachers in this field, Mr & Mrs L.A. "Duke" Miller will lead both groups. Largely as a result of his long coaching experience Mr Miller is particularly adept at limiting the work to fit the age and condition of the dancers without lessening the fun.

And let's let Duke carry on with the idea:

"This \$3.00 registration fee is the only money taken by the Board of Education and pays for the hall, heat, lights, janitor and both Gene and myself. Officers of each club assess members 15¢ to 25¢ per session to cover cost of live music. Since we generally have 120-150 members, this has proved ample, and lets the members out for a total of 40¢ to 50¢ per lesson - registration plus dues.

The Board of Education actually clears a small profit which quiets kicks about using the buildings for this purpose. Of course all week end parties are run on a purely professional basis, entirely separate from the classes. No tax money, either state or local is ever used.

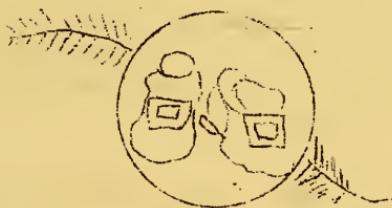
In addition to dancers, dance leaders, and teachers we have had many school and college administrators as well as "big" names in the fields of Health, Physical Education, or Recreation visit us. Last year alone, we had 106 overnighters. Some came to dance, some to study the set-up, and others merely as visiting firemen. All are welcome and we generally learn something from each one. Nearly every one, each in his own words, comments on the following two points:

1. Repeatedly they expressed amazement over the contribution toward mental health offered by such a program. In these times only a small percentage of adult Americans are physically tired at the close of their work day. Instead they are nervously and emotionally tired. Dancing to the call - instead of memorizin

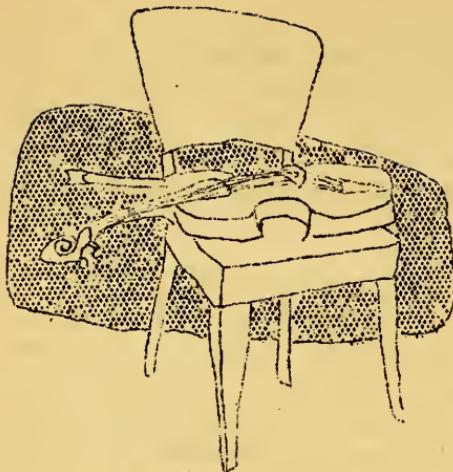
dances - does not permit them to think of their troubles. For a time at least, they lose themselves in the group. Marked changes in facial expression show joy -- and relaxation. The physical value of such exercise has long been recognized, but we are convinced that the greatest value of a good dance program for adults lies in the field of mental health.

2. By pure luck, plus trial and error methods, we have arrived at a workable set-up which continues to attract large numbers of participants into the program. These points have been emphasized: (1) Criticism on singing school facilities is avoided by using no tax money, either state or local. Although conducted as part of the Adult Education program, the dances pay the entire cost of the project. (2) Large numbers keep the cost to the individual dancer at a minimum. Registration fee plus music fund dues for the past five years has totaled an average of only 42¢ per lesson. (3) The registration fee collected by the Board of Education fully covers the cost of leaders, janitors, heat, light, and rental. (4) Music fund dues collected by the club officers start at 25¢ but are cut as surplus accumulates.

Apparently such a set-up eliminates most of the financial troubles encountered by the usual group, or maybe we've just been lucky!



FED SANSELLA, 16 Pleasant St. Revere, Mass., has a full line of FOLK DANCER LABEL recordings. The BEST in folk and square dance records.



CONTRA CORNER'S PARTY

This is a story about a modern "Kitchen Jugket"-- may their tribe increase!

You couldn't get enough people for even one set into the confines of a modern-day kitchen, and the old-time kitchen sink and hand pump went out of style with high-button shoes, but you can have your cellar fixed up into a game room, and instead of moving out the furniture upstairs, you move the people down stairs, set up a record player and there you are. That is what happened one recent Sunday at the Harry Beckers of Paxton, Mass.,

Telephones were kept red hot for a week as invitations were given and accepted. Each lady was asked to contribute something for the Smorgasbord style supper, and lest everyone bring a dessert, each was invited to bring a definite "something".

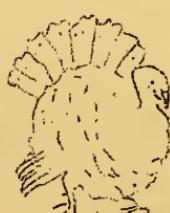
By 4 o'clock there were enough people to start the dancing, and from then until supper time - about 6:30 - it was "balance and swing below" "down the center" "head couple to the right" as we danced contras and squares with no pauses except to hail late arrivals as they came down the stairs.

A couple of long picnic tables were brought in and

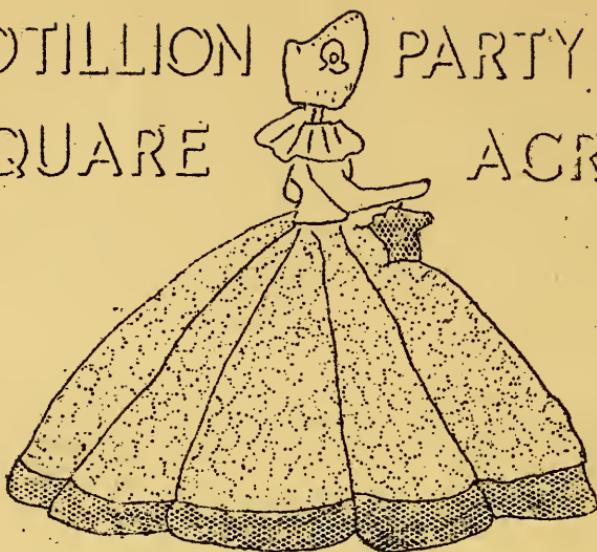
set up to hold the food. We walked around the table in single line helping ourselves to escalloped potato, spaghetti, cold meats, sweet and sour pickles, salads, rolls, coffee and desserts. Several went back for seconds and thirds. All during the meal the record player gave out with Swedish waltzes, polkas, schottisches and hambos in keeping with the Smorgasbord style of meal. While we were eating, Abe Kanegson called up and explained that he was in Boston and on his way home to New York. He was given no time for more talk but invited to drive in and join the party.

As soon as the men had time for a pipe or a cigar and the ladies had complimented each other on the supper and each other's hair do or square dance dress or whatever it is the ladies talk about on such occasions we were ready for more dancing. This time the accent was on Folk Dances, beginning with Bingo and Carrousel and progressing on to The Roberts, Oxford Minuet, and Tower. Then an hour out while Abe led us in folk singing and then more dancing for another hour before we had to leave for home.

It was the nearest approach to an old time Junket that we have seen in years. All the necessary ingredients were there - squares, plenty of contras, food in great abundance, singing, the room filled with neighbors but for a good time, and we had it. There was nothing formal about the set-up. Who could be formal and enjoy Bingo? Who could be sophisticated while sitting on the floor singing folk songs? Let us hope that this party was part of a trend toward a healthy attitude regarding square and folk dancing. We need more of them all over New England.



COTILLION PARTY AT SQUARE ACRES



Sponsored by the Bay State Square and Folk Dance Association, Friday, October 16, a Cotillion Party will live long in the memories of all who attended. Held at Square Acres, East Bridgewater, Mass. it attracted nearly two hundred dancers from a wide-spread area, made doubly enjoyable by the fact that at least ninety per cent of the folks were in costume - ranging from Colonial times to the Gay Nineties. Mr & Mrs Gus Otto, Stoughton, Mass. were a dashing couple in Colonial attire, and Joe Perkins, of Topsfield, Mass. was positively dashing in swallowtail coat, sideburns, and mustache. Buckles, bustles, and bonnets, ostrich feathers, powdered wigs and ruffles, - all added gay notes to the evening. And let us not forget the debonair appearance of the Master of Ceremonies, Howard Hogue, and his two floor directors -- Fred Bunker and Richard Keith, all three of whom were in full evening dress.

The Hall itself was tastefully decorated with pastel streamers dotted with colored nosegays. Black and white silhouettes of Gibson girls and dandies of the Gay Nineties lined the walls, with each print mounted on big pastel backgrounds. A "Photographer's Studio"

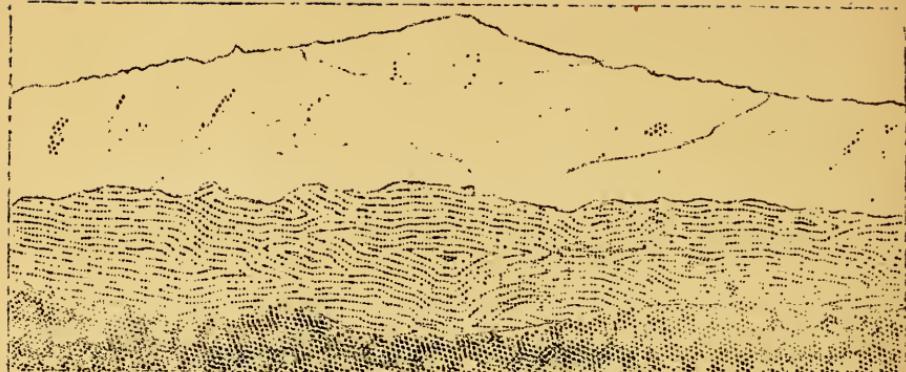
was set up in one corner with a huge white flag with a square dance emblem appliqued in red as wall background for a bicycle built for two, all overhung with an awning of wide pastel stripes. Yes, there sure was a lot of color splashed around everywhere.

During the evening an interesting demonstration by the New England Contrabands was staged. Led by Mr & Mrs Lou Brown of Medway, this was a full dress rehearsal of their dance to be presented at the Chicago International Festival the following week. A medley of contras was danced which included: Lady Bogart's Reel Sackett's Harbor, Banks of the Dee. Later, a hilarious exhibition was given by two sets of dancers all blindfolded with the exception of the head lady in each of the two sets. It was funnier than if all had been blindfolded. The ladies donned cowboy boots to make the dance even funnier.

Mrs Jack Riendeau, of Fairhaven, was awarded a prize for wearing the oldest costume - one hundred year old dress and a hat five years older. Music for the dancing was furnished by the Square Dance Melodiers. Refreshments of cider and doughnuts was served throughout the evening.

Committee for the Cotillion was made up of the following people: Mr & Mrs Carroll, Mr & Mrs Harlow, Mr & Mrs Adams, Mr & Mrs Brown, and Mr & Mrs Bunker.





MONADNOCK REGION SQUARE DANCE FESTIVAL

The Eighth Annual Monadnock Region (N.H.) Square Dance Festival held in Jaffrey, Saturday, October 3 was without doubt the most successful yet held. Returning to the scene of our first festival, the Union School Hall Gym was jammed to capacity with dancers and spectators for a full evening of typical New Hampshire contra and squares.

Five exhibition numbers kept everyone interested and drew favorable comments from all. Exhibiting groups were: Peterboro Junior High School; Pioneer Dancers from Worcester, Mass.; Fitchburg Quadrille Club, Mass.; New Hampshire Scottish Country Dance Group.

As in past years an impromptu exhibition proved one of the most interesting. Twelve of the best men dancers in the Region were called onto the floor and

requested to select their own partners and form into sets for a square. John Trafton, Kingston, N.H. then was asked to call anything he wanted to call for them with no walk throughs, nor even talk throughs. John was a total stranger to most of them as far as dancing to his calling was concerned, but the dancers responded to his "Grand Slam Change" as though they had been practicing it with him for weeks. We have never seen this sort of thing done at any other festival anywhere in the country. It's positively guaranteed to sift the hen from the boys in short order!

Visitors were there from as far away points as Wyoming and Oregon, and all were much impressed with the friendliness of New Hampshire dancers. They were invited into our contras and got along real well. One of our visitors was even asked to dance in the demonstration square described above, and she seemed to have grand time dancing it.

The festival was under the direction of Ralphage of Keene, and his orchestra furnished the music to dance to and for most of the demonstrations. Daniel Engues, Peterboro, and Secretary of the Monadnock Region Association welcomed the crowd with one of his typical welcoming speeches - it must have taken all of ten seconds, but was right to the point and every person there knew that he was welcome.

The Square Dance

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MONTACHUSETT FESTIVAL

The Sixth Montachusett (Mass) Festival was held in Fitchburg City Hall Auditorium, Saturday, October 17 before a near capacity crowd. This is annually one of our finest small festivals, and this year was no exception. Most of the evening was given over to general dancing which in no way hurt the feelings of square dance lovers. A period of folk dancing for all kept the people happy and occupied during intermission.

A group of youngsters - sons and daughters of Fitchburg Quadrille Club Members - did a demonstration square, and the Scottish Country Dance Society of Boston gave four wonderful exhibition dances. We have never seen this group dance any better.

Handicraft exhibits ranged around the hall proved of much interest to all. Being in the main hall the exhibitors had an opportunity to witness the festival and everyone there had a chance to see their exhibits.

An innovation this year was the scheduling of a period of folk singing for all, and the committee did

well in inviting Abe Kanegson of New York City for this part of the program. It was a definite hit and will undoubtedly have a place on future festivals of the Fitchburg Quadrille Club.

This next item has little to do with the festival, but the following day Abe visited the local hospital and sang for the children and nurses there. A nice gesture Abe, and it was appreciated.



simple blouses and
peasant skirts, with
your material or mine

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Wondering about a CHRISTMAS PRESENT for that New England square dancer, far away from home? Send him NORTHERN JUNKET. Only \$2.00 for 12 issues. He will thank you, and so will we.





CORRECTION

Dear Ralph:- A correction for your NORTHERN JUNKET please.....that was a nice article about Michael by Harold Learny in your last issue, but Michael is NOT a graduate of the Juillard School of Music. He almost was. He came to New York in 1930 on a violin scholarship and even played with the Meteshkin Quartet. But it was the Big Depression, and between practising and working at anything to keep going (and courting me) and fiddling in spare time for all the nationality groups here, he found he had to make a choice. So he began to devote more and more of his time to the folk music and did not follow through on his serious music. Incidentally, it is Michael you hear fiddling on most of the FOLK DANCER records, except those put out by other orchestras than his own. Some folks like to exaggerate their backgrounds, musical and folk dance-wise, but as much as we'd like to have that statement be true it isn't and we don't want to be in the same category as others who figure, 'who is going to bother checking up' so let it be.

Mary Ann Herman

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A DANCER'S

y

J. HOWARD SCHULTZ

SABBATICAL

St Andrews, Fife
July 29, 1953

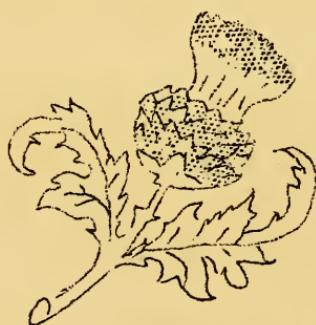
Dear Editor:-

This first installment of what happens to country lancers in Europe won't have much to do with dancing--because from the end of June to the middle of July we were mostly arriving. But as I write this, we have just finished a most agreeable week with the Scots up here in Fife, about which more next month.

The S.S. Mauretania touched at Cobh, Ireland, and was loaded mostly with Irish. The Irish were sometimes pleasantly loaded too! It was one lovely wake from New York to Cobh, with jigs and reels on deck every night. I can't say that any Irishman knew every dance, or that

more than a modest percentage knew any. But the minority who knew them were the envy of all. This I have noticed - Europeans respect their national dances and take seriously the people who do them. For every Irish man dancing, twenty watched with intent, beaming faces, clergy and laity having a grand time applauding and encouraging. For the all-night festivities of the last day before Ireland, I practiced my sevens and rise and grind; I swore I was no Orangeman, but only an innocent bystander, and joined the party. When Ireland is on the horizon, who has time to quarrel with a Dutchman?

By the time Irene Craven joined us in London on July 4th, we had found a furnished apartment off Kensington Gardens, where we shall keep our base of operations until February. From there I am going to see some more of the Irish Free State before the summer ends. Meanwhile the four of us, instead of going to Biarritz, have taken a leisurely jaunt around the United Kingdom - East Anglia and Boston, Lincolnshire, Yorkshire, the moors, the lakes of Cumberland, and all of Scotland. While we were taking this indirect route to St Andrews, I understand that Dick Castner was over in Biarritz with the Congress there. I want to tell you just a bit here about my first and only glimpse of Gaelic Culture in the north country.



Don't take too seriously whatever you may hear about the disappearance of the Gaelic language. (Gaelic here is pronounced approximately the way Bostonians who say Havv'd would say garlic). At least thirty thousand people in the Hebrides alone and about the same

umber in the Highlands still speak it fluently, and each it to their children at home and in school. A few old folks remain who can't speak English. As far south as Skye, afternoon services on Sunday are conducted in Gaelic. Of course, it is a secondary language; the morning service is in English. In time it will disappear, but the natives give it two hundred years. They arrive at that conclusion after walking down the street in Fort William on market day.



One day I left the two ladies and youngster in our party looking at Scotch scenery and castles and hopped a plane from Inverness to Stornaway on the island of Lewis. That's where the Harris tweed is woven at home by crofters for about \$80 a month. (There is nothing "folk" about that highly organized business!) I have a sentimental weakness for the Druidic stones of Callanish standing on the dreary moors of the Hebrides.

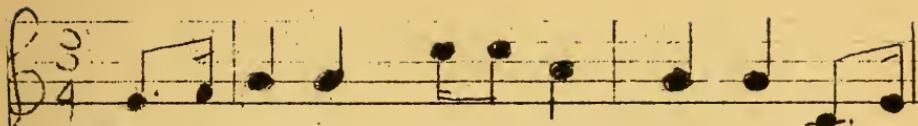
In spite of the spinning mills, the radio, the airport, the movies, and whatever else mankind can think of to spoil simple people, Lewis remains another and utterly different world. There is not enough "scenery" to attract tourists, and the traveler who rides up to Ness on the daily bus to see the sun set at 10:30 will have to spend the night in a crofter's humble shack. There is no hotel outside Stornaway. A journey to the islands is not rewarding unless one wants to see clean healthy, happy people living in their own tight inbred community. Gaelic is spoken naturally everywhere. The fishermen shout it as they stow their nets when the fishing fleet is going out and when they are, next morn-

ing, hoisting the night's catch into waiting motor trucks. Their wives chatter it as they stand gossiping in doorways. The young couples laugh merrily at jokes in Gaelic as they stand in line waiting for tickets to the latest American movies.

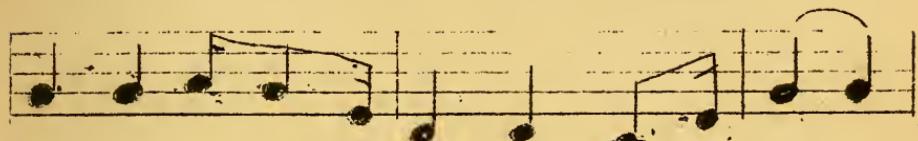
I stepped into the local pub one night on hearing Scottish strathspeys and reels coming from an accordion inside. The men drinking beer were listening solemnly. They never twitched a muscle. I gathered that there were no dancers present. Sure enough, as one told me later, "We love the music, but we just can't handle the dancing." For half an hour everybody seemed reserved. Finally one chap turned to me and struck up a conversation, and I could see the others watching out of the corners of their eyes. In two minutes he had ascertained that I was an American "on holiday" as the phrase goes, and he was all friendly cordiality at once. The room relaxed and the tension disappeared. They had thought I was a government agent checking their pub!



When closing time came, my new friend and a couple of other boys insisted on taking me home for the usual supper of boiled egg, oat cakes, tea and pastries. We sat around until all hours singing folk songs. They marveled that an American should know any Scottish ballads at all, even though I explained to them that anybody could learn them out of books. They loved any narrative song, listening with obvious pleasure to stanza after stanza of even stuff like the Texas broadside "Sam Bass." They felt apologetic that most of their songs were in Gaelic, which they thought, would spoil them for me. I wish I could reproduce the loveliness



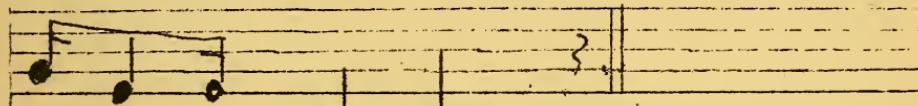
Nan robh mi- ee 's ma ri-bhinn choibhneil Ahns a
(Nahn roe mee-sheh zmah reeveen high-nyull Ahns a



choill far an goir an smeor-ach Eoin air gheu-gan
high'll far ahn gyurr ahn smyore-ock Yoin air yay-g'in



a'-seinn le acibh-néas 'S a'ghrian a' scill-seach
ah-shine y'lay eyebnyuss 'Sahgreeahn a sile - shugh



gu boills-grach If my maiden and I were in
goo bille -shock boidheach. the woods, with the thrush
boy-yok. and all the birds singing
merrily, the sun shining
bright, etc.etc.

of the inflections, the phrasing and the grace notes they used for their straightforward melodies. But even without them, see what you think of this brief sample that has been running through my head for the past two weeks.

After leaving Stornaway I met a cultivated lady, a Gaelic speaker, who had known the song from childhood. She gave me all three stanzas and taught me to pronounce them. She gave me a somewhat better time, which I have sent you. So far as she knows, the song has never been published. I transliterate the Gaelic into roughly equivalent English syllables (lower line) only to show a sample of the ancient language of Scotland.

CONTRA DANCE

Galway Reel

The Dance

1st, 3rd, 5th etc. couples active. Don't cross over

Active couples right and left with couple below
Down the center, turn at foot as a couple, other way
back, cast off

Ladies chain

Forward and back to partner

Active couples cross over to place

We danced this at the Contra Corners Party to Ha
rold Mattson's calling and liked it.



SQUARE DANCE

Here is a much older version of "DOODAR" than the one given last month. Our thanks to Les Hunt, Windsor, for this traditional version. Les says it is exactly as he has called it for many years.

Music --- Camptown Races - 16 bars verse
16 bars chorus

Intro. Allemande left your corners all
Doodah! Doodah!

Right to your honey and grand chain all
Go all the way around.

Meet your partner, pass her by
Doodah! Doodah!

Remember as you march around
You'll meet her bye and bye.

Chorus

When you get back home
Just give her a little swing
Now put your arm around her waist
And promenade the ring.

Promenade the hall

Promenade the hall

The first young lady get ready to dance
When I begin the call.

Verse

The first head lady give the right hand
to -

The right hand gent with a right hand
'round.

Now back to your honey with a left hand
'round

Oh! Doodah Day.

The lady in the center and seven hands
'round

Doodah! Doodah!

The lady swings out and the gent swings in
'Round the old man again.

Chorus

Gwine to run all night
 Gwine to run all day
 I'll bet my money on de bob-tail nag
 Somebody bet on the bay
 Promenade the ring
 Oh! Promenade the ring
 Promenade just once around
 And listen while I sing.

Verse

Right and left with the corners all
 Doodah! Doodah!
 Right and left right back again
 Doodah! Doodah Day!
 The ladies chain the other way
 Doodah! Doodah!
 Chain those ladies back again
 Doodah! Doodah Day!

Chorus

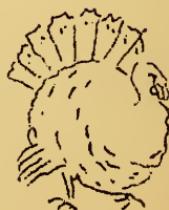
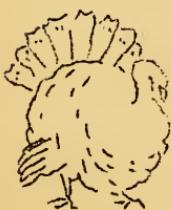
All balance corners
 And now the other way
 Swing your honey 'round and 'round
 Oh! Doodah Day!
 Promenade the hall
 Promenade the hall
 The next young lady get ready to dance
 When I begin the call.

Repeat with each lady leading out.

Ending

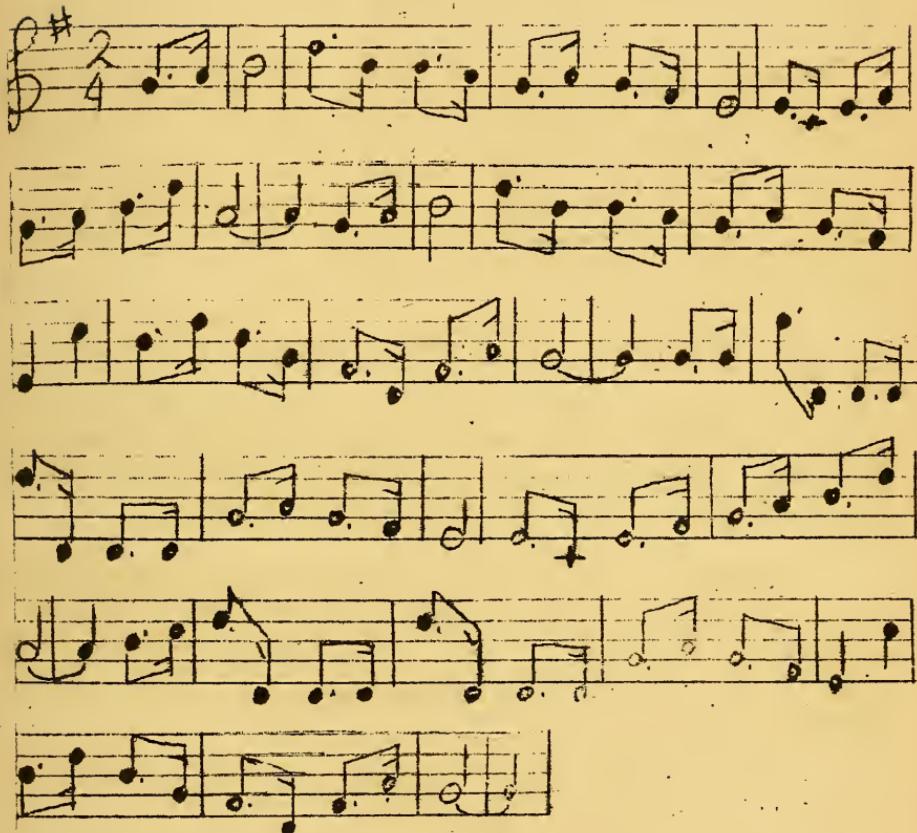
lines

Promenade the hall
 Promenade the hall
 Thank your lady everyone
 That's the end of the call.



FOLK DANCE

Road to the Isles



Scottish-American

Formation: In couples facing Ccw with lady on the right of gent in Varsouvienne position (right hands joined over lady's right shoulder, left hands joined in front at shoulder height).

Part One

Point left toe forward and a little to the left (count 1) and hold it there (count "and"). Step on left directly behind right (count 2). Step on right to the side ("and") then step on left across in front and just beyond right foot (count 3). Now point right toe forward and to the right side (count 4) and hold for count "and".

Step on right directly behind left (count 1). Step on left foot to the side ("and"). Step on right foot in front of left and just beyond it (count 2) and hold it there ("and"). Point the left toe forward and a little to the left side (count 3). Hold ("and"). With weight still on right foot, point left toe straight back (count 4) and hold for count "and".

Part Two

Beginning on the left foot take two schottische steps forward (L,R,L,HOP,R,L,R,HOP) and turn on the last hop without dropping hands to face in opposite direction (Cw) - lady is now on left of gent.

Starting again on the left, take one schottische step forward (L,R,L,HOP) and turn to face original direction (CcW) on the last hop (again without dropping hands). Mark time in place with three quiet steps (R,L,R).

<<->> NOTES <<->>

Here's a dance that has really taken hold! Not only is it popular among folk dance groups throughout the country, but it's a great favorite with the square dancers as well. The steps are rather simple and the tune is one of those catchy ones that'll haunt you for a long time, once you hear it.

This is one of the very few couple dances in which both the lady and gent use the same footwork through-

ut. For this reason, it is one of the easiest dances to each. We've found that quite a few dancers like to show off their teaching prowess with this one. Once they learn it, they can easily teach it to newcomers - it's just a matter of "follow the leader".

It seems however, that no matter how easy a dance may be, some non-conformists will find a way to mess it up. Road to the Islea had been cursed with more than its share of variations due to the idiosyncrasies of some individuals. Here are some of the things to watch or and don't do!

1. Instead of taking the correct number of steps in the first part of the dance, some lazy folks just coast through it and omit a couple of steps. They usually manage to point their toe the same time as everyone else, but look out you don't trip over their trailing feet when you step and they don't! To make sure you earn this right, we've included all the counts in the description. Follow it and you can't go far wrong.

2. Somewhere, somebody got the idea that there ought to be a dip, or deep knee bend in the first part of the dance - resist temptation. Tain't so!

3. Some folks confuse this dance with the Swedish arsouvienne which has similar footwork at the beginning (see a later issue) but in which you change places with your partner. In Road to the Islea the gent should remain at the lady's left throughout the first figure.

4. Last, but by no means least important - why is it that some folks insist on stomping on the last three steps of the dance? To us, this doesn't seem to be in character with the rest of the dance. We're pretty sure that it wasn't originally danced that way. If you like to stamp, we suggest you try Klumpakojis (Vol.1, No.11) or Uttjenter (Vol.4, No.3) where it is more in style.

Although it is fairly well established that Road to the Islea is a very old Scottish melody, the origin

of the dance is rather obscure. A recent talk with Miss Jeannie Carmichael, well-loved instructor for the Boston Chapter of the Royal Scottish Country Dance Society Inc. disclosed the fact that the words to the song (of the same name) were written at the turn of the century by a Kenneth MacLeod at the request of Marjory Kennedy-Frazer, a collector of Scottish folklore. Jeannie informed us that she has never seen the dance in Scotland and theorizes that it was probably contrived by some American trying to imitate Scottish dance style. "Furthermore," continues Jeannie, with her proud and unswerving devotion to Scotland and its dances, "it's a poor imitation."

Well, here's a new twist! We already know that a great many of our square and contra dances include figures "borrowed" from the Scots and set to American music. Now we have a dance with traditional Scottish music and American choreography! We'll comment here that a fair exchange is no robbery.

<p>THE ROUNDUP FOLK DANCE INFORMATION PUBLISHED BY THE FOLK DANCE FEDERATION OF MINNESOTA</p>	<p>AMERICAN SQUARES The Magazine of American Folk Dancing Now Edited by RICKEY HOLDEN 136 E. French Place San Antonio 12, Texas \$2.50 for 12 months We sell books and records too!</p>
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NEWS OF MINNESOTA AND
SURROUNDING TERRITORY

\$1.50 per year

Box 51, University Sta
Minneapolis, Minnesota

FOLK SONG

The Stormy Winds Do Blow

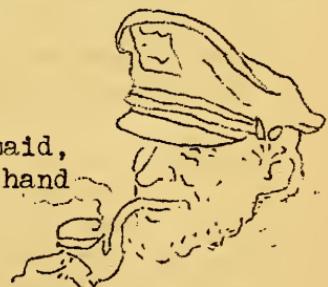
solo

Chor.

One Friday morn a ship set sail,
 And sailed afar from land,
 Her crew did spy a fair pretty maid,
 With a comb and a glass in her hand.

Chorus

For the raging seas do roar
 And the stormy winds do blow;
 And we jolly sailor boys are sitting up aloft,
 And the land lubbers lying down below, below, below,
 And the land lubbers lying down below.



Then up stood the captain of this gallant ship,
 And a fine young man was he;
 "Oh, I've got a wife in fair Plymouth town,
 But a widow I fear she will be."

Chorus - For the raging, etc.

Then up stood the mate of this gallant ship,
 And a bold young man was he;
 "Oh, I've got a wife in fair Plymouth town,
 But a widow I fear she will be."

Chorus -----

Then up stood the cook of this gallant ship,
 And a gruff old man was he;
 "Oh, I've got a wife in fair Bristol town,
 But a widow I fear she will be."

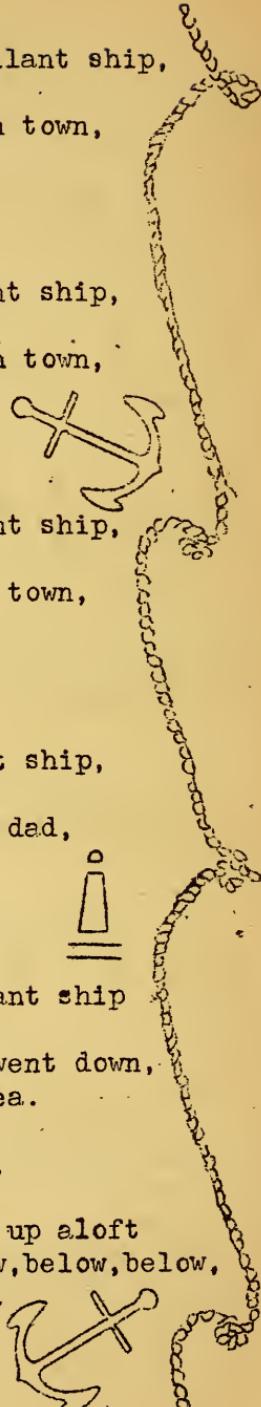
Chorus -----

Then up stood the boy of this gallant ship,
 And a pretty boy was he;
 "Oh, I care more for my mammy and my dad,
 Than you for your wives all three."

Chorus -----

Then three times round went our gallant ship
 And three times round went she;
 For the want of a lifeboat they all went down,
 And she went to the bottom of the sea.

Chorus - For the raging seas do roar,
 And the stormy winds do blow;
 And we jolly sailor boys are sitting up aloft
 And the landlubbers lying down below, below, below.
 And the landlubbers lying down below.





REPORT FROM THE CAPE

by

DICK ANDERSON

Members of the Cape Cod Square and Folk Dance Association met at Lyceum Hall, Yarmouthport, Monday, October 26th for the second annual meeting of the group. The following members were elected to office: President Otis Baker, Falmouth; Vice-President, Joslin E. Whitney; Hyannis; Secretary, Gail Cavanaugh, Falmouth; Treasurer Albert Soderland, Falmouth; Theodore Kraft, Brewster, a member of the Board of Directors. Following the meeting which was conducted by Jay Schofield, ex-president, members and their guests danced to the music and calling of "Squire" Davis and the Do-Si-Doers.

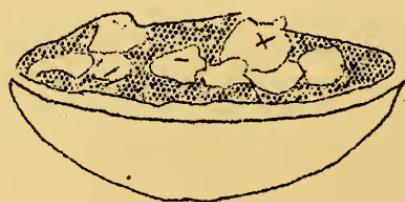
At a recent meeting the Yarmouth Fire Department voted to sponsor a series of Saturday Night Square Dances at Lyceum Hall, route 6, Yarmouthport, starting on December 5th and to continue through the winter. It is planned to have live callers and music for each dance with an instruction period from 8 to 9 p.m. and thereafter no instruction. Dick Anderson will start the series off Dec. 5th, followed by Dick Keith of West Bridgewater, Dec. 12th. Dick Anderson, Dec. 19th and a host of guest callers on Dec 26th. Plan to drop in some Saturday night and sign our guest book. The password - fun and good fellowship.

Much can be said for the good work of Gus Walsh who spends his summers on the Cape and who will leave soon for Florida. Gus has been conducting Junior and Adult classes at the Community Hall in West Dennis for the past summer and is responsible for a large number of dancers in that neighborhood. Most local callers

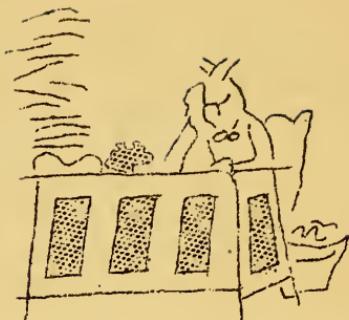
are pleased to see Gus at their dances because he usually brings along three or four sets of his own.

During a recent trip to Virginia, Dick Anderson reports that he took a side trip to Pittsburgh, Penna. and met with a group of some thirty members of the Western Pa. Caller's Association. They were very much interested in the details of the Old Colony Caller's Association as revealed by Dick. Several members of the Association called and presented a fine showing of singing and rhythm callers with the latter in the majority. They were not too well acquainted with New England contra dances but had heard of them somewhere in the remote past. However, this lack of knowledge was not evident when Dick called Sackett's Harbor and then asked them to go through the dance without the calls. Their timing was perfect and their enthusiasm for contras took an immediate jump. All of which could not have been accomplished without their basic knowledge of good dancing.

Of the participating callers, Dick was most impressed with an elderly patter or rhythm caller who was totally blind. It was a joy and a revelation to watch this man, B.M. Ward, of Brackinridge, Pa. walk the dancers through an intricate figure, never faltering and always managing to follow the dancers through one phase and then be right on time with the next. Some explained that he followed the dancers by the noise of their footwork and vibrations. Once the music started, most any caller could have called the figures but Dick says that he and many other callers present could not have done better or as good on the instruction. Mr Ward has been calling for the past thirty years and only recently lost his eyesight.



BOOK REVIEWS



THE BURL IVES SONG BOOK 276 pp. Ballantine Books in two editions - Hard covers @ \$5.00; Pocket Book Style- .50¢

Here is one of the biggest and richest American folk song books, with 115 songs made famous by BURL IVES just as he sings them with complete piano part and guitar chords.

It is all of that and more to every lover of folk songs, professional or amateur, singer or listener. Most of the songs have been recorded by Mr Ives and there is complete listing of the records in the book.

The songs are given according to various periods in our history; Colonial America; Revolutionary America; the Growing Country; On the Sea; Religious, Professional and Folk Singing; The Frontiers of America, with interesting background material heading each chapter.

I suppose there will be critics who will be delighted to damn parts or even all of this book for many reasons, mainly probably, because some of their pet songs are omitted from its pages, or because they know another and better version". Be that as it may, I do not care to be numbered among this elite corps of critics; for I can find little to criticize and much to praise with its contents. I predict a huge sale for this book - especially in the .50¢ edition.



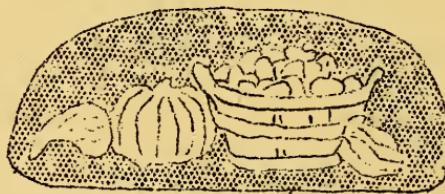
BALLADS MIGRANT IN NEW ENGLAND, by Helen Hartness Flanders & Marguerite Olney, with an introduction by Robert Frost, 248 pp., \$6.00, Farrar, Straus & Young.

Here is a new kind of ballad book. Throughout its 248 pages and some 96 songs the authors keep up sort of a running thread of story, almost like you were actually visiting with the singers in their own home.

In this book every reader will meet New England singers and will feel that he knows them; he will get glimpses and clues to the lure that draws the ballad collector on and on along the devious paths followed until a certain song is brought to earth.

The price is high - but not too high to anyone at all interested in folk songs, New England or elsewhere. You will find here several songs not common in New England; songs that have been treasured in families for generations and presented in print for the first time.

"I knew there were certain farmhouses where the past lingers into the present in haunting, indescribable fashion. Possibly it is sung by the spring water running into the barrel beside the soapstone sink, possibly it is concentrated in the timeless odors of old fabrics, worn pine floors and wide, sooty chimneys...." By all means get this book and read further.



HOW TO TEACH FOLK & SQUARE DANCES, by Lucile Czarnowski & Jack McKay. Triangle Printing Co. Oakland, California, 43 pp.

This book is part of a larger work in progress dealing with the teaching of folk and square dance. It

is a useful little book and I look forward to seeing the complete volume.

I do not believe that the ordinary dancer will be interested in the contents of this book. Neither do I believe that it was written exclusively for them. However, the serious dancers, and all teachers certainly will find much of interest and a great deal of help in its contents. Miss Czarnowski's "Analysis of Selected Basic Dance Step Patterns" is a concise presentation of basic dance figures such as: The Schottische; Two Step; Polka; Waltz, and Mazurka. On the very first page Miss Czarnowski asks some interesting questions: "The teacher should study each group with the following questions in mind: Why have they sought this class? Is it to find new interests, new friends, a challenging activity, a relaxing activity; to be convinced it is worth the effort their friends are putting into folk dancing?

"What is the general age level, dance experience level of this group?

"---To meet the challenge of the group, the teacher must consider how he can help the individuals achieve their ends; how he can broaden their appreciation and enjoyment of folk dancing, and show where this activity fits into the present day social setting." All of us could be better teachers if we asked ourselves the same questions once in a while.

Mr McKay's section on the teaching of squares is divided into these chapters: Teaching Progression for Callers; Teaching Progression for Non-Callers; How to Analyse a Square; Square Dance Design.

He does a good job for the teaching of western type squares and while I would argue long and loudly against his premise that there are 39 basic movements in square dancing, it would not blind me to the fact that he has put a monumental amount of study into the art of calling and has succeeded in setting down in paper his findings and decisions in a most under-

standable manner.

This is a worthwhile book for callers and teachers to own, to read, and above all to digest. R.P.

A GOOD LEADER

- Assigns tasks
- Has patience
- Is democratic
- Is a good thinker
- Is systematic
- Tries to improve
- Is a human relation expert
- Keeps informed

A POOR LEADER

- Does them himself
- Loses his temper
- Is autocratic
- Has no time for thinking
- Is frustrated
- Is content as is
- Is offensive
- Uses the wastebasket



A CALLER'S CODE TO



- Try to give his dancers a good time
- Promote good fellowship
- Discourage cliques
- Help beginners
- See that proper decorum is observed at his dance
- Maintain professional attitude toward other callers
- Cooperate with other callers in exchanging calls
- Adhere to uniform nomenclature (words, terms, language)
- Maintain a good reputation for personal integrity
- Keep scheduled engagements



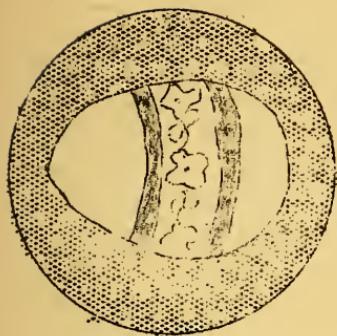
I AM ONLY ONE



I am only one;
But, I am one.

What I can do, I ought to
do
And what I ought to do
By the grace of God
I will do.

I cannot do everything
But I can do something.



NEWS FROM FOLK DANCE HOUSE

Had our first FAMILY DAY October 18...it was wonderful, and we are still in a glow about it. It is the day more family things should be. About 30 kids came with parents, and rather than have separate children and separate parents we had them all doing things together. We had paints, paper, plates, crayons, and you should see the wonderful things they made before and during the sessions. We danced, sang, crafted, and the kids were wonderfully well behaved and still had fun. The age range was from 3 to 78 and we danced together even to Korobushka. November 15 is our next such day.

Each month we are placed in the embarrassing position by our good folk dance friends who do not make reservations and want to attend the monthly workshops at the last moment. We love you all, but we have just so much space and limited facilities. So please make our reservations early.

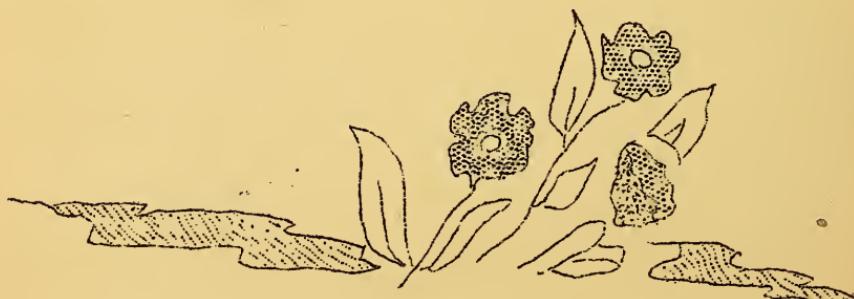
Workshops schedules for 1954 include: a two day Scottish Workshop with Jeannie Carmichael; a German Workshop with David Rosenberg teaching the Schupplattler; New England Kitchen Junket with Ralph Page holding a contra Workshop; A Danish Workshop. Keep the FIRST Sunday of the month free for these workshops.

THIRD ANNUAL THANKSGIVING WEEKEND gathering of folk dancers from all over the country...for a gala, gay OLO JAMBOREE and FOLK FESTIVAL, featuring BANAT TAM-

ITZA ORCHESTRA playing for the kolos. COSTUME SHOW-DANCE FILMS - EXHIBITS - KOLO DANCERS from Minnesota with DICK KRUM (maybe Michael Herman's Orchestra will come too) The dates? November 26,27,28,29. Don't miss it. Address all inquiries to FOLK DANCE HOUSE, 108 West 16th St. New York 11, N.Y. Get your kolo jamboree tickets in advance! Out-of-towners can make FOLK DANCE HOUSE their headquarters for the weekend..we'll provide you with housing information. Wear your best folk dance clothes and costumes. Folks are coming from all over the country; the Minnesota, Washington, Boston, Albany groups are all set to be present.

We do not like cliques at Folk Dance House. We're happy that most folks who come here will share their dance ability by helping with newcomers. We expect the men to escort their partners to a seat before taking someone for the next dance. According to a Danish custom, a lady may ask a man for a dance, and he may not refuse. Remember, you were once a beginner and someone helped you along.

Dress comfortably. But men may NOT wear T-shirts polo, or sweat shirts. A short-sleeved, tieless sport shirt is fine. Slacks are better than dungarees. Girls may NOT wear slacks or bare midriffs. Cottons are fine. Dressing rooms are provided. Avoid rubber-soled or rope-soled shoes. For parties and festivals folk dancers usually acquire either a costume or some kind of simple dance outfit.





G
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NOR'S

CONFERENCE ON

by
HERB WARREN

COMMUNITY RECREATION

Ralph Page might well have thought that he was skating on perilously thin ice when he saw himself listed as "Consultant" on the Country Dance Program of the Governor's Conference on Community Recreation at Montpelier, Vermont, November 2; worry should have worn off soon - on the next line was a familiar name put down as "Section Chairman". Once assured that this title was one in common use to designate those heading up Conference activities, and that nothing new and untried would be expected, our new "Consultant" settled down in unusually good form and took over direction of the workshop with the greatest of ease.

The Conference is an annual statewide event, sponsored by the State Board of Recreation (part of the state government), under the direction of Mrs. A. O. Brungardt, Vermont Director of Recreation. Its purpose is to bring together citizens and friends who are seeking to better their community way of life through healthy recreation activities fitted to local conditions, and to provide a program that demonstrates the use of these activities, along with consultation service by

leaders and experts in their several fields. The modern eight-hour day and the five-day week with a long week end give people free time undreamed of by our forefathers - and problems too; leaders in Recreation are working to put to constructive use this accumulated leisure for the development of worthwhile recreation projects that provide welcome additions to the way of life of individual and community alike.

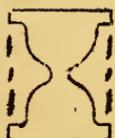
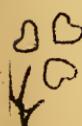
The Conference program presents many available activities, some of them new to those learning about them for the first time. Arts and Crafts cover a wide range of interests, offerings vary from year to year. Teen-agers and retired citizens are getting attention in the recreation field; and this is well, more and more it is being realized that these groups have special needs, and also, they have contributions to make to community life. Then there is the common problem of what can be done when a group has little to do with, except good will and a willingness to work; many answers came from the 1953 section "Programs Out of Nothing", or how to find material and talent at local level that can be developed at little cost for recreational purposes. Another Conference section was that on Planning, that is, how to set up and direct a facility, say, a playfield, skating rink, recreation center, or the like, so that it will function right, and costs be kept within limits - the recreation dollar is always too short, ways and means must be found to stretch it beyond the customary hundred cents; talking things over with a consultant, and learning from others who have had experience can be of most valuable help in avoiding common mistakes, and in ensuring the results expected by all parties concerned.

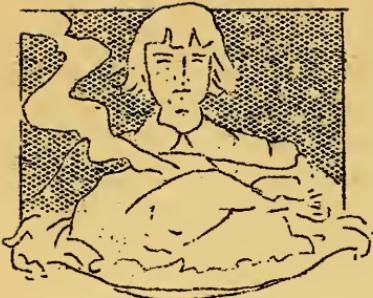
Country Dancing is a comparatively late comer to the Conference program, it has definitely made a place for itself the last few years. At first the main effort was to let more Vermonters know what Country Dancing is like, and to get as many as possible up on their feet learning basic figures. This effort still goes on - only a small percentage of the population

is yet involved, but beginners of a few years ago have been going ahead, and it's now time, think some, to increase the range and develop a Vermont part of the New England tradition. That leads us back to turn-of-the-century days, of which our old-timers tell us plenty - the rich variety, easily a dozen and a half different dances in an evening, most of them contra dances, plenty of exciting finish, and of interest enough, and to spare, to keep everybody on the light-foot move to well beyond any reasonable hours.

And so Ralph Page showed up on the scene, not unexpected exactly. And he worked through workshops and evening party to show more of what New England dancing is like. Much of this centered around familiar forms, favorite figures that have what it takes to make them last through generations, but with it all there was demonstration of chances that an able leader can take to introduce a bit of the unexpected but very pleasant wit and imagination make for expansiveness of dance program as well as of personality. This year contra dances came in for special attention; no longer seen in some sections of the state, it is high time that we stress these beautiful dances, which some moderns think too difficult, cut and dried, or something, but which our old-timers still rate as top numbers of the programs they still very well remember.

The evening party carried over from the day's workshops and gave dancers and spectators interesting things to do and watch; ten callers on the program made for a variety of exposure, while Emerson Lang & his Green Mountaineers gave everything needed to keep every foot busy on the beat, dance floor or sideline. So prospects are better now for a more varied dance program for the winter season, more dancers and better, come April 24, 1954 and the Vermont Country Dance Festival in Northfield.





HOLIDAY FOOD

DON'T PAINT THE LILY

The good old fashioned doughnut
Has gone all out for style;
It's covered now with frosting
The gourmet to beguile.

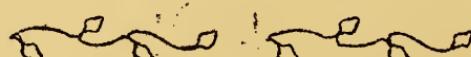
There're gobs of jam and jelly
A-roostin' on the top
While cocoanut adds eye appeal.
When will this custom stop?

The good old fashioned doughnut
Needs no touch of this or that
And with a piece of nice, sharp cheese
To it I'll doff my hat!

I'll eat it in the morning;
I'll munch it noon and night
But the dedorated doughnut
Upsets my appetite.

Doris C. Saltus
in Boston Post

There's an old Thanksgiving saying that "the seasoning makes the stuffing". Here's one that will stuff a 12 to 14 pound turkey.



BREAD STUFFING

four pounds day-old bread	One cup butter or margarine
one cup chopped celery	One-half teaspoon pepper
one teaspoon poultry seasoning	One teaspoon powdered sage
	ing
Two and one-fourth teaspoons salt	

Trim crusts from bread. Pull bread into crumbs. Pack lightly to measure four quarts. Boil two cups of water in saucepan. Add butter and celery to boiling water. Simmer five minutes. Place bread crumbs in bowl; add celery mixture (including juice). Add remaining ingredients; mix thoroughly, using fork.

CRISS-CROSS CRANBERRY PIE

ake pastry for 9 inch lattice top pie	3 cups raw chopped cranberries
1 cups drained crushed pineapple	1½ cups sugar
tablespoons flour	½ teaspoon cinnamon
	1½ tablespoons lemon juice

Roll pastry $\frac{1}{8}$ inch thick. Line 9 inch pie plate with pastry and trim $\frac{1}{2}$ inch beyond edge of plate. Mix sugar, flour, salt and cinnamon. Combine with cranberries, pineapple and lemon juice. Place in the pastry-lined pie plate. Cut pastry strips, weave across filling, turn bottom edge over strips and flute with fingers or fork. Bake in a hot oven (425) 10 minutes; lower temperature to 350 and continue baking for about 30 minutes.

BAKED INDIAN PUDDING

In a large bowl mix four heaping tablespoonfuls of Indian meal, half a pint of molasses and a teaspoonful of salt. Over this pour three pints of scalding hot milk, stirring to prevent lumps. Butter a deep pudding dish and cover the bottom well with bits of dried orange peel. Pour in the mixture if it is perfectly smooth and cover the top scatter a tumblerful of cold milk. This pudding must bake for at least four and a half hours in

a hot oven, and is to be eaten with cream.
(This is a very old recipe)

SNOW APPLE PUDDING

Fill a pudding dish half full of apple sauce with butter, sugar and nutmeg. Pour over it a batter made of $1\frac{1}{2}$ cupfuls of flour mixed with two heaping teaspoonfuls of salt and a tablespoonful of lard. Moisten with three quarters of a cupful of milk, which should make a batter as stiff as for biscuits. Cook in a steamer for three quarters of an hour, and serve with any desired sauce.

PICKLED OYSTERS

Make a pint of white sauce of flour, butter and hot milk, all stirred until smooth and thick. Use two quarts of cold boiled codfish, picked to bits, and one pint of oysters chopped fine. Fill a well buttered dish with alternate layers of fish and oysters with a little salt over each layer. Cover the top with fine bread crumbs, scatter with bits of butter, baste with a little cold water and bake until the top is browned.

HOMEMADE MINCEMEAT

2 lbs meat (beef or venison) 4 lbs apples
½ lb raisins (seedless) 1 tsp cinnamon
1½ tsps nutmeg ½ tsp salt
2 cups sugar If desired you may use one
pint of boiled cider to 10 lbs of meat.

Cook the meat until tender, then put meat and apples through food chopper. Add spices, sugar, salt, boiled cider, raisins and enough meat broth to have it moist. Bring to boiling point and let simmer about an hour. Pack in hot jars and seal. Some folks use brandy or rum in place of boiled cider; all three are optional additions.

THE TOWN CIRER



Ruth Frishman, 1057 Ruatan St. Silver Spring, Maryland is confined to the hospital with polio. Please write a card or letter to her at above address. The American Folklore Society holds its annual meeting in Tucson, Arizona December 28-29, 1953.

Better write to the NEW ENGLAND CALLER, Inc. 1621 Hancock St. Quincy, Mass.

and get their catalog of square and folk dance records and books.

The Seacoast Region Square Dance Association announces Festival to be held in the Dover, N.H. City Hall Auditorium, Saturday, December 5.

Another Festival, though a long way off for New England lancers is the Sixth Annual Arizona Square Dance Festival in Tucson, Arizona, January 15 & 16. For further information contact Marie F. Gray, Chairman of Publicity 342 So. Campbell Ave., Tucson, Arizona.

If you live within dancing distance of Oakland, California, then by all means see to it that you attend the Solo Festival & Vyts Beliajus Institute in California Hall, 625 Polk St. San Francisco. Live music by the Vrenica Tamburitza Orchestra. Dates are Thanksgiving week-end, November 27, 28, & 29. Inquiries should be sent to John Filcich, 3257 East 14th St. Oakland 1, California.

This has nothing to do with dancing, except that the owner is a good square dancer, but please write to Theermont Country Store, enclose a nickle, and ask for heir new Country Store catalog. You'll find things to buy that you haven't tasted since you wore knee pants!

If you like Swedish music have your record dealer get you the new "800" series from the Linden Record Company of Seattle, Washington. They are made from tapes obtained in Sweden by Gordon Tracie, and are wonderful to dance to as well as for listening - waltzes, schottisch, polkas, and hambo.

Interested in handicraft of any kind? Then here's the catalog for you. Write to American Handicrafts Co. Inc. 15-49 So. Harrison St. East Orange, New Jersey, and ask

for their booklet of Craft Supplies. 83 pages and priced at 50¢ and worth it.

John Filcich has released a mimeographed Folk Dance Record Catalog and will be glad to send to anyone requesting it. Address, Slav-Art Music Co. 3257 E' 14th St Oakland 1, California.

Send 10¢ to Durward G. DeWitt, Director Youth Activities Consumers Cooperative Association, 318 E. 10th St. Kansas City, Missouri, for a copy of "Glo-Candle". Tells how to make many kinds of candles for all occasions.

The Berkshire County (Mass) Square Dance Association announces a Calico Square Dance, Saturday, November 28 at Stanley Club Barn, Pittsfield, Mass. with Duke Miller of Gloversville, N.Y. as caller for the party.

Ted Sannella is continuing his weekly Friday night parties in Newtowne, Hall, Cambridge, Mass. Square, contra and European folk dances are all danced here.

Folk dancers in the Albany, N.Y. area were happy when Vi and Reuben Merchant announced that their Wednesday Nite Folk Dance class would no longer be a "closed class". Now all area dancers can benefit from Vi's expert instruction and her extensive knowledge of folk dancing which she supplements by attending weekly classes at the Herman's Folk Dance House in New York.

NORTHERN JUNKET

Vol. 4 No. 4

Two dollars a year.
20¢ per single copy.

Editor----Ralph Page

Folk Dance Editor

Ted Sannella

Correspondents:

Dick Anderson, Pop Smith
Herb Warren, Dick Castner

NOVEMBER 1953



HOLIDAY FOLK DANCE CAMP

DEC 30-JAN 2

NORTH SWANZEY
COMMUNITY

CENTER WITH ABE KANEISON - TED SANNELLA -
RALPH PAGE - and others.

CHRISTMAS CUSTOMS, SONGS, DANCES AND MEALS

The cost is reasonable - only \$19.50 per person.
This does NOT include lodging, nor breakfasts. It
does include everything else - dinners, supper, plus
snacks, folk, square, and contra dance instruction.

We'll arrange over-night lodging in Keene, N.H. only
two miles from N. Swanzey, for all who register before
December 20. Lots of restaurants in Keene, too, for
your breakfasts. Lodging will cost about \$2 to \$3 a
person extra.

REGISTRATION FEE \$3 per person, and please register
early while reasonable lodging is available. Send
reservations to

MRS ADA PAGE
182 Pearl St
Keene, N.H.

